Wei-wu-erh ladies bother with the convention of the veil, however, and some merely *keep* it thrown off the face and trailing down the back. 291

Good food is the watchword of the Wei-wu-erh of Kashgar, and his restaurants and shops are well provided. An abundance of melons, mulberries, plums, pears, pomegranates, peaches, and apricots, are seasonably available; and they are sold from open stalls in the local bazaar. *Mantu*, a dish of small meat dumplings, is a favorite repast, and there is also an abundance of steaming soups, fresh salad greens, and a local style of doughnut. The principal diet is, however, mutton and rice. This is accompanied by cooked onions, turnips, spinach, or potatoes. The common man usually partakes of only two meals a day, but feasts have been known to begin in early morning and to end only at sunset. What delightful, varied-tasting Chinese dishes can be served at Kashgar banquets! A few samples of such festive dishes are: ducks'-egg soup, stags' tendons, sharks' fins, bamboo shoots, wild duck, preserved eggs, all manner of pungent sauces, roasted mutton, sweet-sour fish, and many, many kinds of chicken—boned, broiled, roasted, fried in quarters, chopped, and sliced and fried in strips. 262 [264]

There are also many types of Wei-wu-erh entertainment. In the narrow streets a fortune-teller, sitting cross-legged, will ever be ready to promise good fortune for a few cents. The tea-shop, where the Wei-wu-erh, unlike the Han Chinese, drinks his tea with sugar, is another congenial spot. Theaters were for a long time unknown, but a Chinese performance is nowadays a pleasant diversion; and Soviet motion pictures have also been brought to town. There is dancing, too, but it is not the kind common to the Occident; and it is for the men. Only in rare instances do the women join in the dance. Kite-flying is popular with the young Wei-wu-erh, while the most strenuous sport for the adults is the game of *ulagh*. This is played on horseback in teams and has a distant resemblance to polo; the object, though, is to retrieve the carcass of a goat or a sheep. It is a wild, uproarious, racing *melee*, and the source of endless excitement and laughter. 517 [272] [545] [535] [526]

### *"Han" Chinese*

Tu Chung-yüan states that the "ruling" Chinese (he calls them "Han" by way of contrast to the rest of the population) constitute about 162

3: Skrine G-3 (1922-1924) 1926 All Sinkiang All



105 centuries, and even now that Faith is noticeably weaker here and paganism stronger than at Yarkand or Kashgar. With 563 this fact is undoubtedly connected—whether as cause or effect it is difficult to say—Khotan's pre-eminence in arts and crafts. As I have already remarked, its people weave better, embroider better, work metal better and design more artistically than those of any other oasis in the province, not even excepting Kucha. At Khotan, singing and playing are not a monopoly of the professionals, but are practised by all classes; D. tells me that the dancing at the women's parties is noticeably more natural and lively than the somewhat stilted (though never ungraceful) measures danced by the beauties of Kashgar.

• 535 The following is an account from one of D's. letters of the dancing at a typical Kashgar "purdah party."

> "When the food had been cleared away, the three musicians set up a song and a lively tune on the guitar and tambourine. After a becoming hesitation one of the guests got up and danced. It was curious dancing, rhythmical, rather stiff, without much variety in the steps, but a great deal of graceful arm-work, yet quite different from the typical Indian nautch. As she danced, one by one the other guests rose, walked up to her with money in their hands, passed their arms over her head, and then dropped the money into a tray in front of the musicians. When every one including myself had given something, the dancer turned to one of the other guests and danced in front of her until she got up and took the floor, when the first one subsided into a corner. This process was repeated until all the guests had danced except myself. During the dancing of each guest all the others put money into the musicians' tray with the same ceremonial, often only a copper or two, but always something. Some of the richer ones dropped presents of Indian cloth of gold, Chinese silk or Russian velvet, into the musicians' tray. Then, as every one looked at me, I got up and gave them a Highland sword-dance, which was a huge success and brought the band large sums."

533 The Eastern Turkis are a musical race. At Kashgar professional minstrels abound and are in request at every party. The instruments most commonly in use are the *dotar*, [534] two-stringed guitar; the Persian *rabāb*, a six-stringed kind of mandoline; and the *dop* or tambourine. The *surnai* or pipe of Afghanistan is also occasionally heard. The ballad is still a living verse-form, and the troubadours of Artush are famous for their improvizations on any subject. Two days after the defeat and execution of the Titai a ribald ballad, which I took down later, was being sung about him in the streets. The young men and boys sing everywhere they go;

000 before his father-in-law, it must be as a stranger. At this
563 stage, if the bride has proved to be unfaithful, the boy's father
586 may demand the bride price back and break off the marriage.

563 When the tent is finished, the bridegroom takes it and his
591 bride to his own home. If, after one year, the bride finds her
586 married life unsatisfactory, her father may return the bride price to her husband and the couple is divorced.

4. Work and leisure

563 General work around the tent is done entirely by women. The
462 women are strong, healthy, and energetic workers. They not
181 only do the housework, but they also milk the yaks, sheep, cows and goats, weave rugs, make rope and build and pitch the tents. Men, though strong and able to endure great hardships, incline
[517] toward indolence. They like to play the guitar far into the night.
[534] Nevertheless, they also have work to do. They cultivate the barley fields and look after the safety of the flocks and herds on the steep mountainsides.

563 The Kirghiz are sports-minded. Their most common game is
526 baiga, in which the carcass of a sheep or goat is the object of contention. Forty or fifty contestants, mounted on strong horses, strive for possession of the carcass. It is every man for himself. One man dashes forward with the carcass and the others pursue him, trying to tear it away from him. If he is unhorsed, by fair means or foul, he must yield up the trophy. A fast, furious, dangerous game, the Kirghiz love it. In it they display their remarkable horsemanship.

563 The Kirghiz love music and dancing. Only the men dance. The
535 music is provided by a dulcimer, a native banjo and a drum, and
534 much form and ceremony are involved in the dance.

D. The New Uighurs

563 1. The people

The New Uighurs are also called the Eastern Turks. They
[162] comprise about seventy per cent of the population in the southern
[131] part of Sinkiang Province, and some live north of the Tienshan Mountains wherever the soil is fit for agriculture. They are a farming people.

563 The New Uighurs are noted for their gentle character, their
181 honesty, hospitality and complaisance. Criminal offenses among
[674] them are very rare; they look upon such crimes as murder,
[342] arson and robbery with a sort of horror. Their houses are never locked, and their grain is stored in outside repositories.

[251] They are a people who love to make music. Their most com-
[534] mon instruments are the dotou, a two-stringed guitar, a six-
563 stringed mandolin and the tambourine. Boys and young men sing
533 wherever they go, and there are singing beggars and wandering minstrels. The people have love songs, ballads, comic ditties,

/The New Uighurs/ .

563 796 Yengi-Yil (New Year).

Rōse-hāyt, a solemn holiday, is celebrated in the ninth month according to the Moslem calendar, and lasts three days. The [785] holidays follow the thirty days of Rōse fast, which resembles the Ramadan fast discussed previously. During the three days, everyone stops work and visits friends and relatives. In each [574] household, guests are served meats, boiled eggs, fruits, all [262] kinds of cakes and sweets, and tea.

Kurban-hāyt is also a three-day holiday. On the first day, the orthodox go to the mosques at sunrise and pray for two [184] hours. After they return to their homes, every adult male in a [782] rich family kills a sheep. Among the poor, only the head of the [775] house kills a sheep. These sheep are sacrificed to Allah, who, they believe, will make their journey to the Garden of Eden easier after they die. Then there is celebration and feasting. Musicians play all day long in the streets and bazaars, while both men and women dance.

Yengi-Yil, the New Year, begins with the first lunar month, and is also celebrated for three days. No services are performed in the mosques at this time. Musicians play, and there are singing, dancing and feasting throughout the community. It is the custom for women to sing on swings constructed for the occasion in the bazaar.

563 796 184 [735] Nazara is a celebration observed by the wealthy in connection with weddings, birth and circumcision. The host holds open house for his friends, and gives bread and meat to the poor. As the rich are enjoying the host's hospitality, the poor are clustering at his gate awaiting the distribution of food. Each receives a large loaf of bread and a slice of meat, and is expected to call down the blessings of Allah upon the benefactor. The hospitality and charity extended by the host are considered to enhance his merit.

6. Leisure, music and dancing

563 517 533 535 When the crops are gathered and the field work is completed, both men and women like to visit the bazaars in the neighboring towns. They go for the entertainment, and for the news and gossip circulating in the bazaar. The well-to-do give evening parties for their friends and relatives, and always there is an orchestra at the party, to play for singing and dancing. According to custom, only two persons dance at a time. They dance slowly and smoothly, with no quick or lively movements. Their dancing is very graceful, but monotonous. Party refreshments are cold meats, pastries, fruits and tea.

563 517 Although most of the New Uighurs lead a hard and humdrum type of life, they become gay and animated when they sing and listen to music. They exploit every possible occasion to have a good time—weddings, birthdays, circumcisions, even ablution

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534 Sitar—very similar to the doutar, but has nine strings which are played with a bow.

Tambur—consisting of five strings that are plucked with the fingers.

Rbab—longer than the previously mentioned instruments, a sort of mandolin with five strings along the front of the instrument and five others of different lengths along the side.

Hechtar—a guitar with eight strings.

Ney—a pipe with eight holes.

Surney—a copper trumpet.

Sipay—antelope horn with iron rings.

Dop—a drum.

Kalun—a kind of psaltery (ancient stringed instrument) made of a wooden box on which eighteen pairs of brass wires are strung, supported by wooden pads, regulated by fixed keys at the side. (The Chinese have a similar instrument, and it is possible that the kalun was brought from China.)

535 The dance is performed by both men and women. Each usually dances by himself, although a man and woman may dance together. They sing as they dance. The dance is fiery and rhythmic. The body sways continuously and the arms play a very important part in expressing the mood of the dancer. When a number of women perform together, they usually form a circle and exchange places. They sometimes arrange themselves in a double line or in pairs, each person dancing in her own place. Like the Turkic music, the dance steps seem dull and unvaried to the unaccustomed Western observer.

This form of dance is quite unknown in the Moslem parts of Western Asia, and would be highly frowned upon. Le Coq is of (174) (714) the opinion that these dances were probably inherited from the old pre-Islamic times.

533 535 197 668 The arts of folk dance and music have been promoted by the Communists as part of their program of nationality cultural activities and expressions. The professional teams of dancers and musicians perform often in the different National Festivals in China and also abroad. More than encouraging the performance of the existing folk dances and music, the Communists have been promoting the creation of the new "folk dance" and "folk music," to express the new era of liberation. A sample of the results obtained is to be found in the following excerpts from so-called Uighur folk songs:

(539) "You have made our land a lovely garden, Mao Tse-tung,
You are the inspiration of our life, Mao Tse-tung,
We know you have our welfare at heart, Mao Tse-tung,
You are the saviour of our people, Mao Tse-tung,
Long live Mao Tse-tung!
Hurrah! Hurrah! Hurrah! Hurrah! Hurrah! H-u-r-r-a-h!"

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"Play your dunbra, dance and sing,
People of different nationalities are now closely knit,
Let's sing the praise of Mao Tse-tung,
Ai, let's sing of Mao Tse-tung!
Our beautiful fields and gardens, our dear native land!"
(Songs of New China, Foreign Languages Press, Peking, 1953.)

## II. Artistic and Intellectual Expression among the Tibetans of Northwest China

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### A. Introduction

Chinghai is the most heavily Tibetan-populated area in Northwest China. Culturally, it is very much a part of Tibet proper, although being a border region, its Tibetan inhabitants have come often into close contact with the Chinese and have been greatly influenced by them. The most famous of the Tibetan cultural centers in the area are the Kumbum and Labrang monasteries, where much traditional Lamaist literature and art have been found and are still being produced. The great majority of the Tibetans in the area, however, are members of nomadic tribes, who are largely ignorant of the many cultural treasures of the monasteries. These tribes are the seat of Tibetan folk cultures—song, dance and epic literature. (The distinction between the strictly religious artistic and intellectual expressions and the unwritten folk culture is present through Tibet, and is not peculiar to this area alone.)

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### B. Tibetan Literature

Tibetan literature is almost exclusively religious in character. It centers around the religious Buddhist texts translated from Sanskrit into Tibetan, and attempts to explain them, analyze them, relate the lives of saints, eulogize convents and glorify events which are an expression of religious feelings. There are not many secular works, as traditionally the culture was, and has largely remained, the privilege of the monks. The center of Tibetan culture is to be found in the monasteries, and the scholars are the lamas reared and trained in these institutions.

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The Lamaist scriptures, which are faithful translations from Sanskrit texts (Indian, Kashmiri and Nepalese), and a few also from Chinese, were made mostly in the eighth and ninth, eleventh and thirteenth centuries A.D. None of these Tibetan translations, however, seem to have been printed until comparatively recent times.

The Lamaistic scriptures consist of two great collections, the canon and the commentaries (the kah-gyur and the Tangyur). The great code, the Kah-gyur, or "The Translated Com-